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No. 361

GREAT COMPOSERS
OF THE PAST

TEN ADAPTATIONS
FOR THE PIANOFORTE

By
HAROLD BAUER

net \$1.25

The Boston Music Company
Edition

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TEN ADAPTATIONS
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By
HAROLD BAUER

WITH AN INTRODUCTION AND HISTORICAL NOTES

By
RICHARD ALDRICH



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Boston, Massachusetts

THE BOSTON MUSIC COMPANY

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Historical Notes

By

RICHARD ALDRICH

"And here's your music all alive once more—
"As once it was alive."

—Browning, "*Charles Arison*."

WE are apt to think of the House of Music as built by a few giants whose names are inscribed on it large and whose traits completely dominate it. Their contributions may indeed have determined chiefly the shape of the noble structure and given it its greatest and most imposing majesty. Yet there have been many other workmen, less known now, even unknown to the great majority of music-lovers, whose contributions have been also truly indispensable, who wrought in sincerity and love, who were touched with the divine fire, many of whom were also truly of the race of giants and who added to the great whole much of beauty in material, form and workmanship, much of inspiration, which has given them a taste of immortality. They have been overshadowed and overlooked, but their work was enduring and permanently valid because of its intrinsic value; and they are emerging from a long oblivion.

The world is beginning to realize that the art of music is not the product alone of its Palestrinas, its Bachs, Handels, Haydns, Glucks, Mozarts, Beethovens; but that there were lesser men, fascinating musical personalities, whose music was itself fascinating and holds an inexpugnable place in the art. The fact that so many of these men, once highly considered, have been forgotten or neglected, that their music is unknown or disregarded, is unfortunate for more reasons than one. It has not only distorted the lines and values and proportions of musical history, as it is conceived by even intelligent and informed amateurs. It has deprived them of a kind of beauty and a possibility of enjoyment that can, in this age of the world, ill be spared.

And now musicians are turning more and more to this elder art, to lay hold once more of this charm that so long has been thought to have vanished. They have found a living and pulsating organism, vital and eloquent, not dead in the least, awaiting only rational treatment, intelligence, sympathy and understanding, to be capable of moving, delighting and beguiling a new generation. It needs only such treatment to stand forth as still glowing, still eloquent; as music that has emotion, sentiment, tenderness, romantic beauty, picturesque vividness, sometimes splendor and stateliness and authentically the "grand style", sometimes the finish and refinement of an exquisite miniature. To present music of this "pre-classical period" in its true light is chiefly the purpose of this collection of adaptations by Mr. Bauer.

In general it ought to be said that the conception of the old music as formal, stiff, lacking in emotional expressiveness, conforming to the ideals of an age of pedantry and periwigs, is refuted not only by itself but by what its composers have put on record. There is many a one who

"tenders evidence
"That music in his day as much absorbed
"Heart and soul then as Wagner's music now."

Many of them wrote, in prefaces or elsewhere, enough to make it plain that their music was to them a vital expression of emotion, and that they expected performances that should reveal it as such. Listen to Thomas Mace, a zealous English musician, an ardent person, in his book, "Musick's Monument" (1676): declaring that "musick speaks so transcendently and communicates its notions so intelligently to the internal, intellectual and incomprehensible faculties of the soul" that he has been "more captivated and drawn into divine raptures" by "musick's divine language" than even by "the best verbal rhetorick that ever came from man's mouth." Or consider Johann Joachim Quantz, friend and admirer of Bach, flute-player and teacher of that instrument to Frederick the Great, in 1752 comparing the musician to the orator: they both "want to touch the heart, to excite or appease the movements of the soul and to carry the auditor from one passion to another." The player must try to feel in himself, not only the principal passions, but all the others as they come. And, as in most pieces "there is a perpetual change of passions, the player must be able to judge which feeling is in each thought and to regulate his execution upon that." In more detail, Girolamo

Frescobaldi, one of the composers represented in this collection, took the trouble to prefix to a certain volume of his works, published in 1614, an elaborate explanation of how the "expressive passages" should be played, laying emphasis on tempo rubato, freedom of tempo in general, variety and contrast in dynamics and the necessity of good taste and fine judgment on the part of the player. François Couperin, also a preface writer, was anxious for "an easy manner" and an avoidance of strict tempo. Such sayings, and more that might be adduced, go to show that, to the musicians of the period under consideration, music was an expressive art and to be expressively interpreted; not dry, cold or formal, as in retrospect it has too often seemed to musicians of today.

JOHANN JAKOB FROBERGER (?-1667)

TOCCATA

An eminent organist and innovating composer of the seventeenth century, he was born probably in Halle, and the most famous pupil of the Italian organist Frescobaldi, who also appears in this volume. Froberger having been appointed by the Austrian emperor as Court Organist, lost that place and had a varied career in England and France, and at his death was a protégé of a Wurtemberg princess. He has been called, indeed, the first of travelling virtuosos; and there are numerous details of his career and characteristics of his music that seem curiously modern for the seventeenth century. The grandeur and majesty of his master's style are in part, perhaps, not wholly, reflected in the pupil's, who was something of a worldling; and Ambros, the musical historian, calls him the earliest "salon composer"—a somewhat doubtful compliment whose application will hardly be perceived by modern listeners to his music of mellow dignity and superb power; it was, perhaps, intended to point to the fact that Froberger appropriated and liberally interspersed in some of his music the French "graces", trills, mordents, turns and such ornaments that he learned in France.

Froberger was one of those about whom springs up a luxurious growth of legend in musical history. The industrious Mattheson relates stories of his adventurous travels; disastrous chances, moving accidents by flood and field, shipwreck and robbery. Thus, he says, that Froberger arrived in England so destitute that he was glad of the job to blow the organ in Westminster Abbey when the organist was playing for King Charles II; but he paid more attention to the grand company than to his duties and overblew, so that he was well cuffed for it by the organist. Finding an opportunity to get his fingers on the keyboard, the great virtuoso played certain dissonances with a resolution that a foreign lady present recognized as his; whereupon she presented him to the king, who had him play for him on the harpsichord, and so skillfully that all present marvelled. This is the sort of story that modern historians of music view with unkindly scepticism. Froberger in certain of his works shows a liking for descriptive music; and Mattheson relates that he could improvise on the keyboard "whole stories, representing everybody who was present, and their personal characteristics." His toccatas are regarded as his most important works; and in them, according to Sir Hubert Parry, the "growing effect in the school of performer-composer is evident." That in D minor in this volume has the character of an improvisation, with frequent changes of tempo and movement, now wholly free, now contrapuntal in structure, full of imaginative detail and showing the love for suspension and chromatic progressions characteristic of Froberger's style.

CLAUDIO MERULO (1533-1604)

TOCCATA

We turn back now to an earlier period when music was still bound in some of its more archaic swaddling clothes and striving toward a fuller expression. Merulo lived most of his life in

"Venice, where the merchants were the kings,

"Where St. Mark's is, where the Doges used to wed the sea with rings."

St. Mark's was one of the European churches most renowned for its music; and from the fourteenth century there was "a splendid roll of famous musicians" as organists and chapel-masters of that basilica. Of these Merulo was one of the most famous, both as composer and as a virtuoso of the first rank. But because St. Mark's paid small salaries, he added to his other occupations that of a music publisher, both of his own compositions and those

of others. After twenty-seven years' service he left St. Mark's and was organist to the Duke of Parma for twenty years more.

The composers of that period were feeling their way to a truly instrumental style, and away from the vocal style that hitherto had dominated the art. Merulo's toccatas are an example of one manner in which they were doing it. In them we find broad, sustained harmonic progressions, rapid passages over the whole keyboard, up and down, broken chords, interspersed with glimpses of short melodies briefly fugued. There is still here the predominating influence of the old modes, though that influence was nearing its end, and Merulo had partly freed himself from it. In the chord successions it will be perceived that they are treated characteristically as chords and not as the result of polyphonic part writing, as the old choral style produced harmony.

The toccata was considered as a means for the organist or harpsichordist—they were written without discrimination for either—to show his dexterity and the composer his fancy and ingenuity. It was like an improvisation, but more finished and worked out. Merulo's toccatas clearly show that their composer was a virtuoso; they show, also, beyond their predecessors, a feeling for musical structure, a certain grasp of musical contour in a new form, an ingenious variety of florid ornament, "rich in detail, bizarre, it is true, but in the main dignified and distinctly instrumental." But the gap that separates it from the toccata of Froberger, signifying a century of time, is unmistakable.

GIROLAMO FRESCOBALDI (1583-1643)

CAPRICCIO ON THE CUCKOO'S CALL

He was a man who challenged unlimited admiration in his own time; the "marvel of his age", as one of his contemporaries calls him. He was "the foremost organist of his time"; and "one of the most interesting musical personalities of all ages." Ambros declares that with him began the great classical period of organ playing. Born in Ferrara, he was a "prodigy" in his boyhood; he travelled a little in his youth, and is heard of at one time in the Netherlands; but most of his life was spent as organist of St. Peter's in Rome, and the interest of his career is in his music rather than in his adventures. He was already so famous at his first appearance there, at the age of twenty-five, that 30,000 people are said to have gone to church on that day to hear him play. He lived at the time when the Florentine reformers were changing the face of musical art with their development of the opera, abandoning in their "New Music" the traditions of the elder contrapuntal style; but Frescobaldi would have none of it, devoting himself to increasing the resources and the flexibility of the old methods. He was not above exploring and experimenting in all sorts of adventurous forms, chromatic harmonies, dissonances, and rhythms—those were days when bold spirits had all the possibilities of the art before them. Nothing signifies this plainer than his piece founded upon the cuckoo's note. That note has occupied many composers through the centuries, who have treated it in all sorts of ways. Whether or not he was the first to make a musical employment of it—and very likely he had predecessors—nobody has ever taken it more seriously, made a more solid foundation out of it or written a more splendid and sonorous piece upon it.

JOHANN CHRISTIAN KITTEL (1732-1809)

NACHSPIEL, D MINOR

Johann Christian Kittel had the inestimable privilege of being one of the pupils of J. S. Bach; nor was he altogether unworthy of it. He was one of the youngest of the great master's pupils, as well as the last of them, and was only 18 when Bach died. Though he

had fame as organist and teacher, he lived a life of wretched poverty and all but starved to death. As a teacher he did substantial service to modern art by handing on the traditions and methods that Bach had taught him. Gerber relates that Kittel possessed an oil portrait of his great master; and when his pupils did well, as a special privilege and a reward, he would draw back the curtain that covered it for them to look at it. To the unworthy this was denied. Kittel published a number of organ pieces, an organ method and half a dozen clavier sonatas, in which he caught something more than the manner of Bach.

JOHANN MATTHESON (1681-1764)

AIR VARIÉ AND MINUET

Mattheson was among the raciest and most interesting characters of his time. One of the earliest, as well as one of the most pugnacious of musical critics, promoter of the first musical journal, composer, operatic singer, player of the harpsichord, church music director, he took the whole of the art for his province; and made excursions into most of the other arts and sciences. He was the author of innumerable books about music, full of a "self-satisfied loquacity", many of them of a strongly controversial character, in which he shows, as Sir John Hawkins remarks, "more learning than judgment." Though these are by no means easy reading today, they are full of interesting matter and are among the most valuable of extant sources of information concerning the art and the artists of the period. As a critic he had the privilege of "roasting" Bach and Handel in their lifetime—how many would now envy him the occupation of that "siege perilous"?—and was not afraid to do it. In this capacity he was not lacking in appreciation of both, though he had more for Handel than for Bach, and was always grudging in his praise of the latter. As a youth he was a friend of Handel when both were employed in the opera in Hamburg, and on one occasion fought a duel with him in a quarrel which was speedily made up. He had an inordinate vanity, which comes out in his books; but he was considered by others, as well as himself, to be one of the first harpsichord players of his time.

Mattheson married an Englishwoman and was for years secretary to the English ambassador at Hamburg and tutor to his children; and at his death was for some time English chargé d'affaires. One of the best things about Mattheson, the writer and critic, was his zealous advocacy of progress, in various matters where progress was then needed in music. Thus, he took up the cudgels for the modern tonality, which was displacing the old church modes; against the ancient system of solmization; against some of the stiffest of the contrapuntal forms, as the canon, in favor of "melody" as against harmony—being in this the precursor of a numerous tribe;—and against the vain repetition of words in vocal writing, which was the cause of a vigorous attack on Bach's cantata, "Ich hatte viel Bekümmerniss", mentioning the composer not by name but as "an otherwise excellent practitioner of today."

Mattheson's clavier works are the ones by which he survives as a composer; they comprise numerous suites and several sets of fugues. His numerous cantatas and oratorios, his eight operas, other vocal pieces, his sonatas for flute, have not shown a capacity to survive.

GOTTLIEB MUFFAT (1690-1770)

SARABANDE, G MINOR AND FUGHETTA, G MAJOR

Gottlieb Muffat was the son of a famous father, Georg, who, like the son, did important work in advancing German art. Both introduced certain French and Italian traits into that art—each in his own way, the son's following with the differences in style that had arisen in a generation when changes came fast. Gottlieb was a pupil of the noted theorist

Fux in Vienna, where he lived as court organist and music master to the imperial children—the Austrian imperial children were almost always musical, or at any rate brought up to be. Muffat's clavier compositions are chiefly suites of dance movements, to which he sometimes added French titles. Couperin was in some things his model; in some, Scarlatti.

One of Muffat's titles to fame consists in the fact that he was one of the victims of Handel's pilfering, which is now well known to have been very extensive in its scope. He took his own wherever he found it, without the least scruple, and some of it was in Muffat's suites. Generally he followed Voltaire's principle that when you steal, you must kill; and many of Handel's victims are dead. A set of rough memoranda is in existence in which he very coolly noted down numerous passages from Muffat's harpsichord works, evidently as first aid in time of sudden need. As it is, large sections of the "Ode for St. Cecilia's Day", portions of "Samson" and "Joshua" are made up of judicious selections from Muffat. So conspicuous are these conveyances that Dr. Chrysander, editor of the complete edition of Handel's works, reprinted as a supplement to his edition, among other Handelian "sources", the collection of Muffat's suites upon which Handel operated.

JOHANN SCHOBERT (1730–1767)

MINUET AND CAPRICCIO

So far had Schobert's great popularity during his life in Paris been forgotten that for a long time his Christian name was unknown to modern writers; and even the last edition of Grove's Dictionary is unable to give it. But French investigators have found in Paris the baptismal register of one of his children, in which the father's Christian name is given as "Jean." There is much obscurity about his early life. He was born in Silesia and went to Paris about 1760, where he became the private clavecinist of the Prince de Conti, and is said to have had an engagement at Versailles, which he lost through his neglect of duty. He became as much of a Parisian as a Silesian could, and one of the most popular composers and performers of the capital. On his death, which was caused by eating poisonous mushrooms, Baron Grimm, in his Correspondence, praised his "brilliant and enchanting execution", his "unequalled facility and clearness"; and Schubart wrote of his "extraordinary fire."

The recent investigators have thrown a new light on Schobert's importance in one direction. When Leopold Mozart in 1763 brought his remarkable son Wolfgang, then seven years old, to Paris, Schobert was one of the musicians whom they saw most of. Leopold Mozart reports in a letter that Schobert and other composers brought them their works, and that the boy played them with "such an incredible clearness that the miserable Schobert could not conceal his jealousy and envy." Nobody could be more jealous or envious than Leopold Mozart. But the boy was of a different mind. He was much taken with Schobert's music, if not with the man himself. The four sonatas that were published under his name in Paris by the father (with violin *ad libitum*, said to be an invention of Schobert's) disclose, according to Wyzewa and Saint Foix, his most recent biographers, a startling resemblance to Schobert in style and manner. Still more significant is the fact that the compositions catalogued by Köchel and published as Mozart's first four piano concertos (though not during his lifetime) are made up in considerable part, if not entirely, by transcribing the music of other men, among whom Schobert is largely represented.

Schobert has thus, in very recent years, been recognized as one of the most important formative influences that reacted on the young Mozart, and that have been traced through his whole career. It did not need this fact, however, to attest the singular charm of the two pieces in this volume.

GREAT COMPOSERS OF THE PAST

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8

JOHANN JAKOB FROBERGER
Arranged by Harold Bauer

Adagio

Piano

ff *l.h.* *r.h.* *pp* *espressivo* *mf*

(Ped. sost.)

f *p*

cresc.

This page contains four systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** The first system shows a complex melodic line in the treble staff with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. There are some sharp signs (#) indicating key signatures or accidentals.
- System 2:** The second system continues the piece. It features a prominent melodic phrase in the treble staff that spans across the bar lines. The bass staff has a more active, rhythmic accompaniment. A dynamic marking of *p* (piano) is visible.
- System 3:** The third system shows a continuation of the melodic and harmonic themes. The treble staff has a series of beamed notes, and the bass staff has a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is present.
- System 4:** The fourth system concludes the page. It features a final melodic flourish in the treble staff and a corresponding accompaniment in the bass staff. A dynamic marking of *ff* (fortissimo) is visible, followed by a *rit* (ritardando) marking towards the end.

Allegro moderato

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked 'Allegro moderato'. The first measure of the treble staff is marked with a forte dynamic (*f*) and a piano dynamic (*p*). The second measure of the treble staff is marked with a forte dynamic (*f*). The bass staff has a whole rest in the first measure and a half note in the second measure.

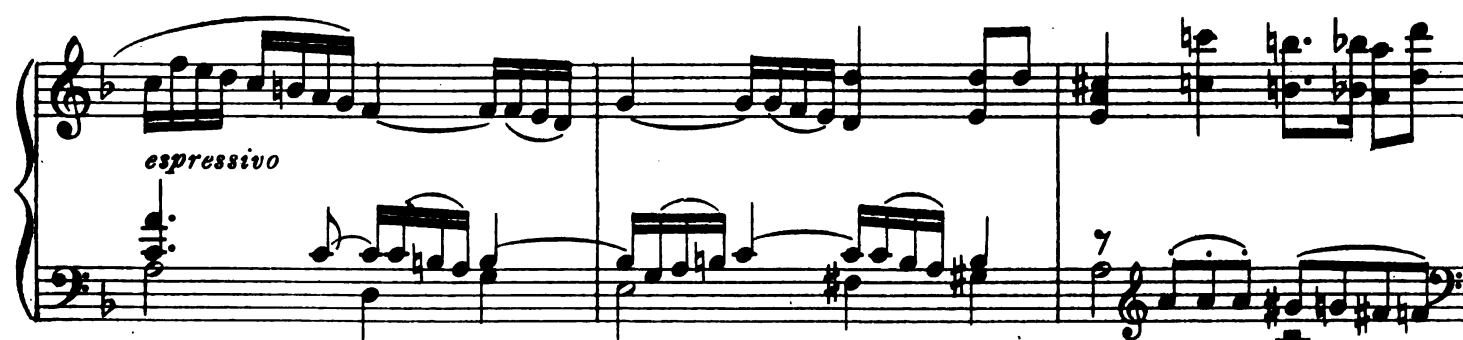
The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The first measure of the treble staff is marked with a forte dynamic (*f*). The second measure of the treble staff is marked with a forte dynamic (*f*). The bass staff has a whole rest in the first measure and a half note in the second measure.

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The first measure of the treble staff is marked with a forte dynamic (*f*). The second measure of the treble staff is marked with a forte dynamic (*f*). The bass staff has a whole rest in the first measure and a half note in the second measure.

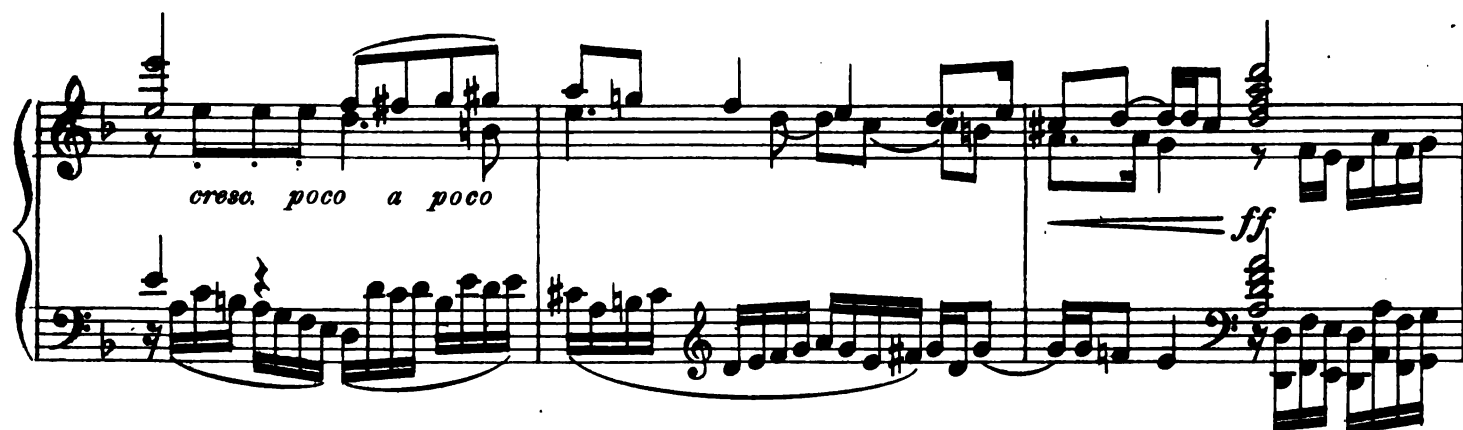
The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The first measure of the treble staff is marked with a forte dynamic (*f*). The second measure of the treble staff is marked with a forte dynamic (*f*). The bass staff has a whole rest in the first measure and a half note in the second measure.



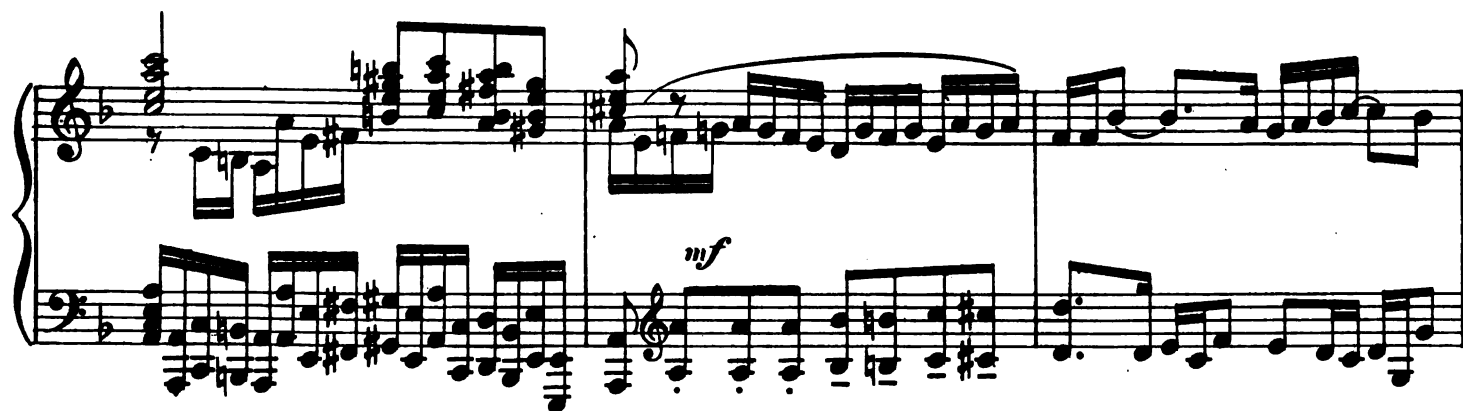
The first system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of chords and eighth notes. The lower staff begins with a bass clef and contains a series of eighth notes and chords. The system concludes with a double bar line.



The second system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth notes and chords. The lower staff begins with a bass clef and contains a series of eighth notes and chords. The word *espressivo* is written above the first measure of the upper staff. The system concludes with a double bar line.



The third system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth notes and chords. The lower staff begins with a bass clef and contains a series of eighth notes and chords. The words *cresc. poco a poco* are written above the first measure of the upper staff. The system concludes with a double bar line.



The fourth system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth notes and chords. The lower staff begins with a bass clef and contains a series of eighth notes and chords. The word *mf* is written above the first measure of the upper staff. The system concludes with a double bar line.

First system of musical notation, measures 12 to 19. The music is in 12/8 time, key of B-flat major. It features a complex, fast-moving melody in the right hand with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *f* (forte) is present at the beginning. A *rit* (ritardando) marking appears above the final measure of the system.

Allegro con brio

Second system of musical notation, measures 20 to 27. The tempo is marked *Allegro con brio*. The music continues with a fast, energetic feel. The right hand has a more melodic line with some slurs, while the left hand remains active with eighth notes. A dynamic marking of *sempre f* (sempre forte) is indicated.

Third system of musical notation, measures 28 to 35. The music shows a dynamic shift. The right hand features a series of chords and moving lines. The left hand has a more rhythmic accompaniment. Dynamic markings include *cresc.* (crescendo), *p* (piano), and *f* (forte).

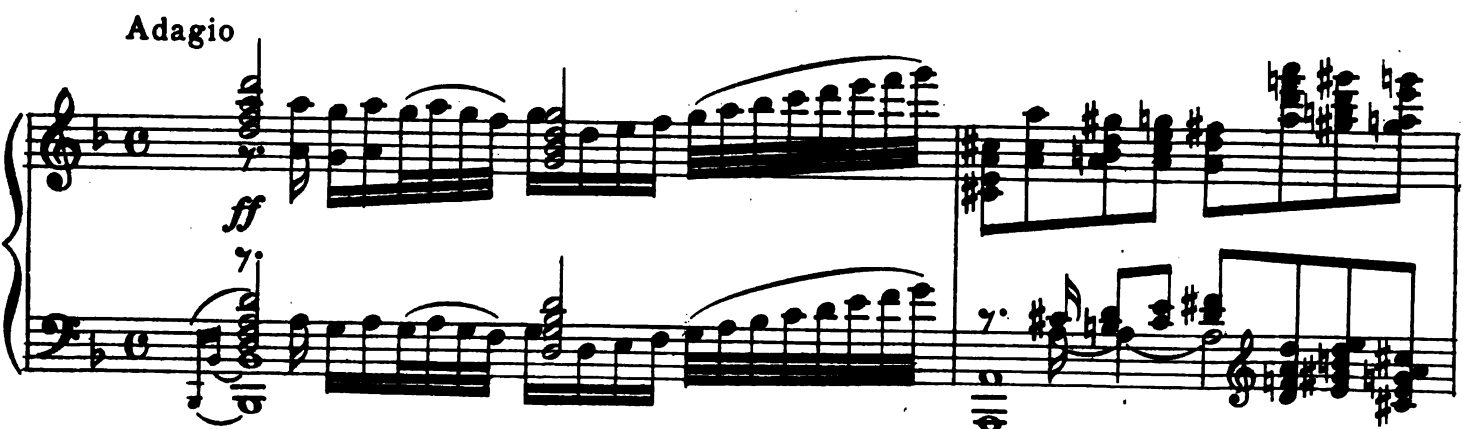
Fourth system of musical notation, measures 36 to 43. The music concludes with a final flourish. The right hand has a melodic line that ends with a cadence. The left hand provides a strong accompaniment. Dynamic markings include *p* (piano), *f* (forte), and *p* (piano).



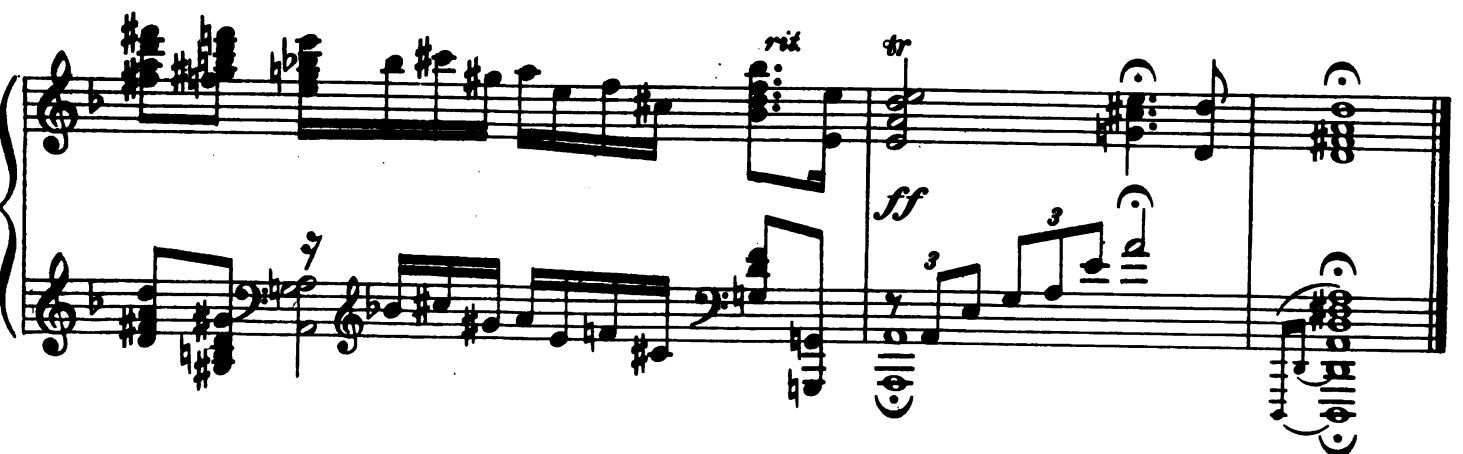
First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat) and a 2/4 time signature. It begins with a forte (*f*) dynamic marking. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with similar rhythmic values.



Second system of musical notation, continuing the piece. It includes a *cresc.* (crescendo) marking in the middle of the system and a *rit.* (ritardando) marking at the end. The music maintains the same key and time signature, with a focus on melodic development in both hands.



Third system of musical notation, marked *Adagio* at the beginning. It features a forte (*ff*) dynamic marking. The tempo is slower, and the music is characterized by dense, rapid sixteenth-note passages in both the treble and bass staves, creating a rich, textured sound.



Fourth system of musical notation, concluding the page. It includes a *rit.* (ritardando) marking and a final forte (*ff*) dynamic. The system ends with a double bar line and a final chord. The music features a mix of eighth and sixteenth notes, with some triplet markings in the bass clef.

Toccata

CLAUDIO MERULO
Arranged by Harold Bauer

Adagio

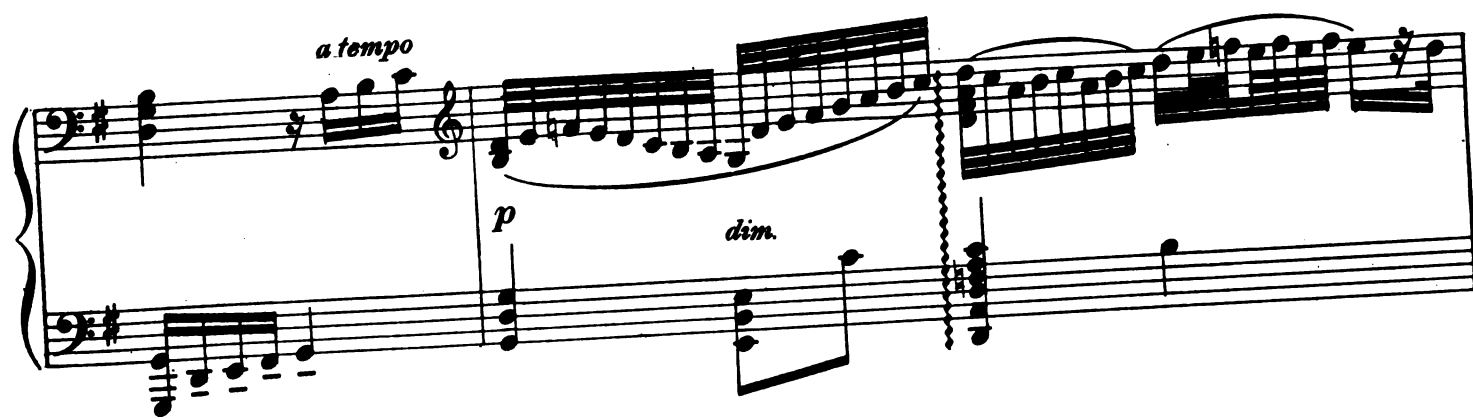
Piano

mf espressivo

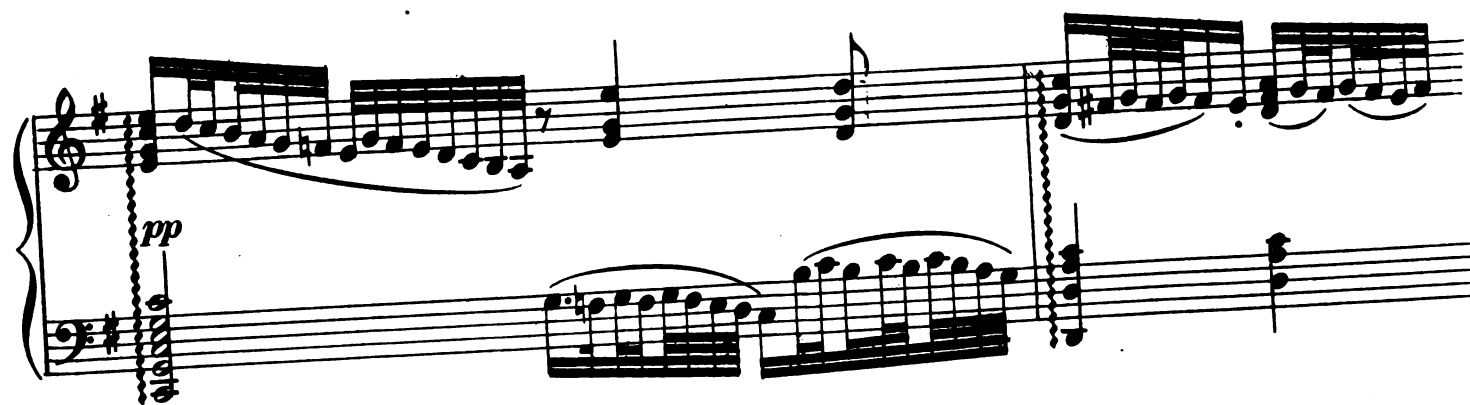
The musical score is written for piano and consists of four systems. The first system is marked 'Adagio' and 'Piano' with a dynamic of 'mf espressivo'. The second and third systems continue the melodic and harmonic development. The fourth system includes tempo changes: 'rit' (ritardando) and 'a tempo' (return to original tempo), followed by a dynamic change to 'p' (piano) and then 'mf' (mezzo-forte). The score features complex textures with rapid sixteenth-note passages and sustained chords.



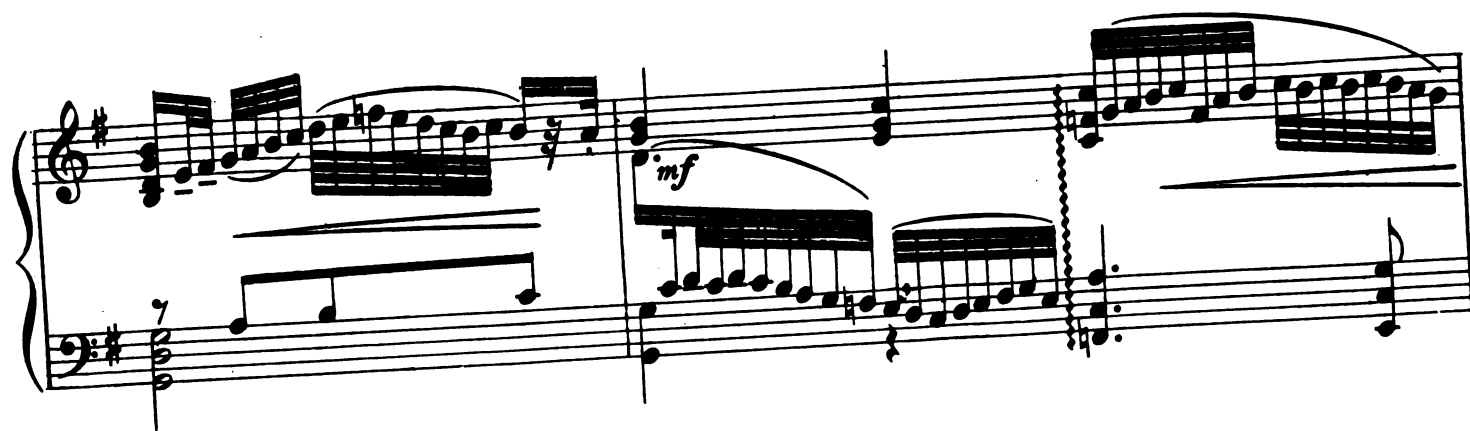
First system of musical notation. The treble staff features a complex melodic line with many beamed sixteenth notes and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking *p* (piano) is present in the middle of the system. The key signature has one sharp (F#).



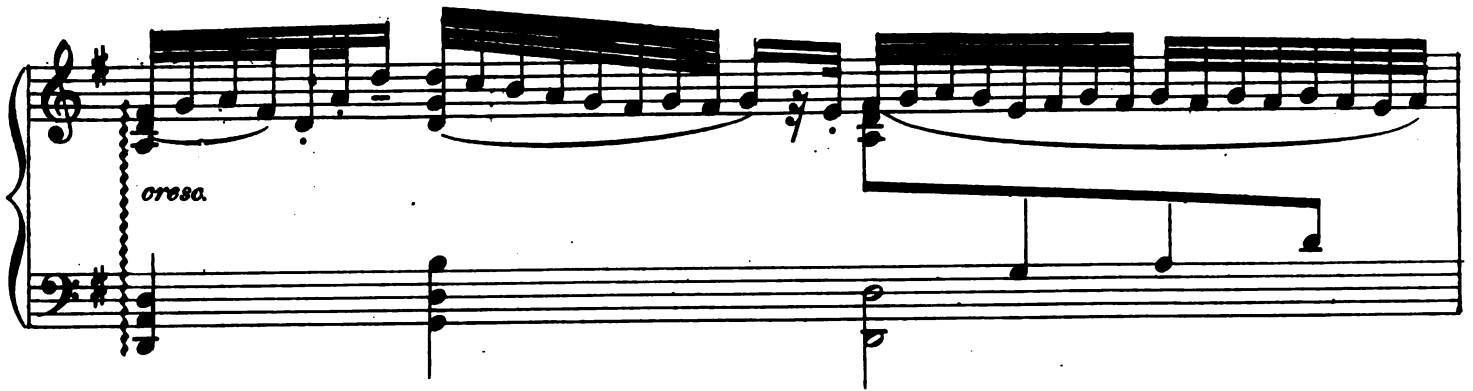
Second system of musical notation. The treble staff continues the melodic development. The bass staff has a more active line with eighth and sixteenth notes. Dynamic markings include *a tempo* at the beginning, *p* (piano) in the middle, and *dim.* (diminuendo) further along. The key signature has one sharp (F#).



Third system of musical notation. The treble staff shows a melodic phrase. The bass staff has a dense texture with many beamed notes. A dynamic marking *pp* (pianissimo) is at the start. The key signature has one sharp (F#).



Fourth system of musical notation. The treble staff has a melodic line. The bass staff features a prominent melodic line with many beamed notes. A dynamic marking *mf* (mezzo-forte) is present. The key signature has one sharp (F#).



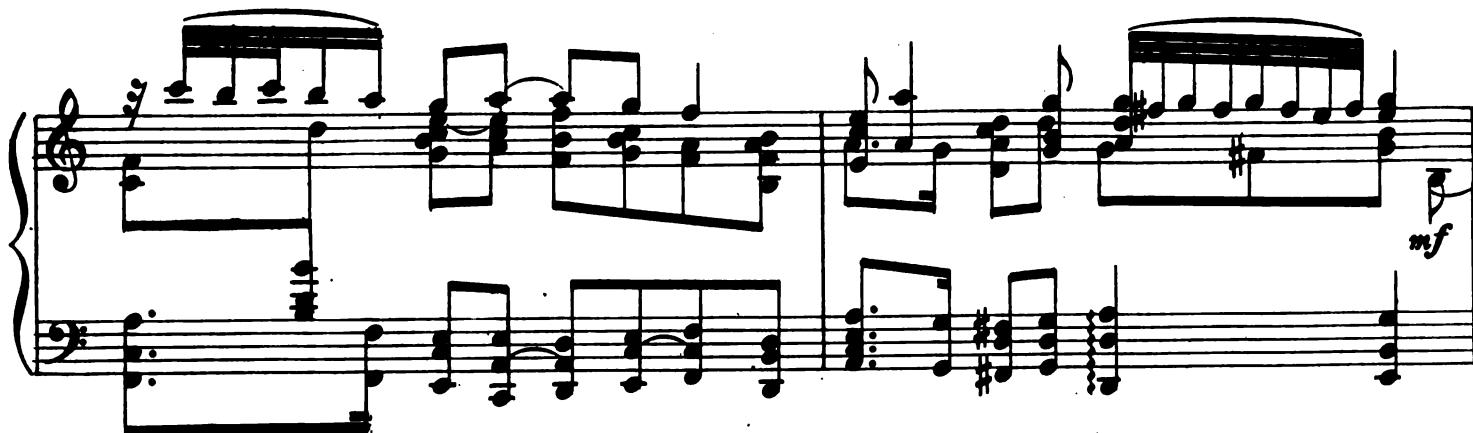
First system of musical notation. The treble clef staff features a melodic line with a series of eighth notes, some beamed together, and a few quarter notes. The bass clef staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#). The tempo/mood marking *cresc.* is present.



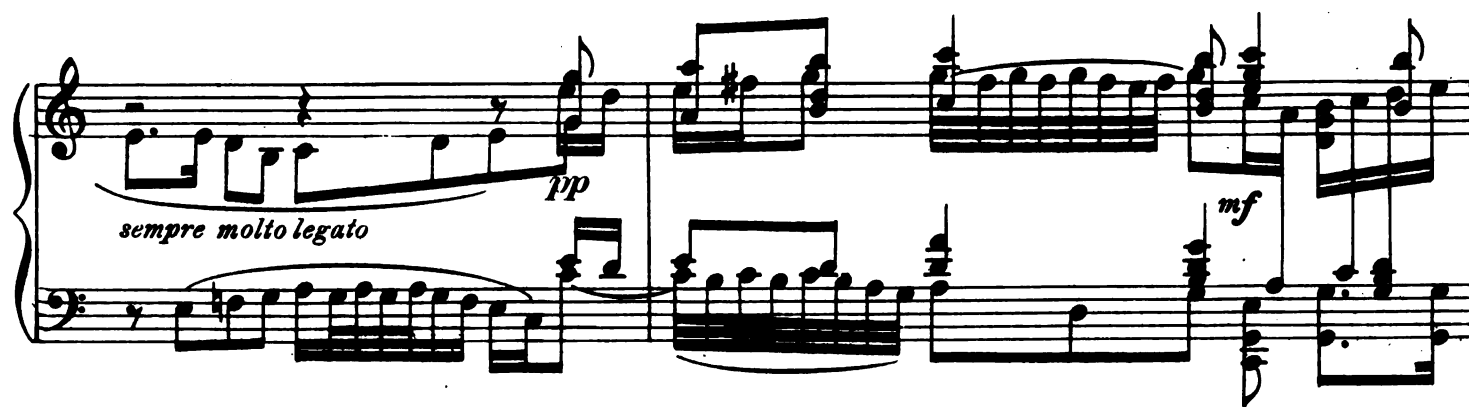
Second system of musical notation. The treble clef staff continues the melodic line, featuring a *rit.* (ritardando) marking. The bass clef staff has a *f* (forte) dynamic marking. Both staves include *dim.* (diminuendo) markings. The system concludes with a double bar line.



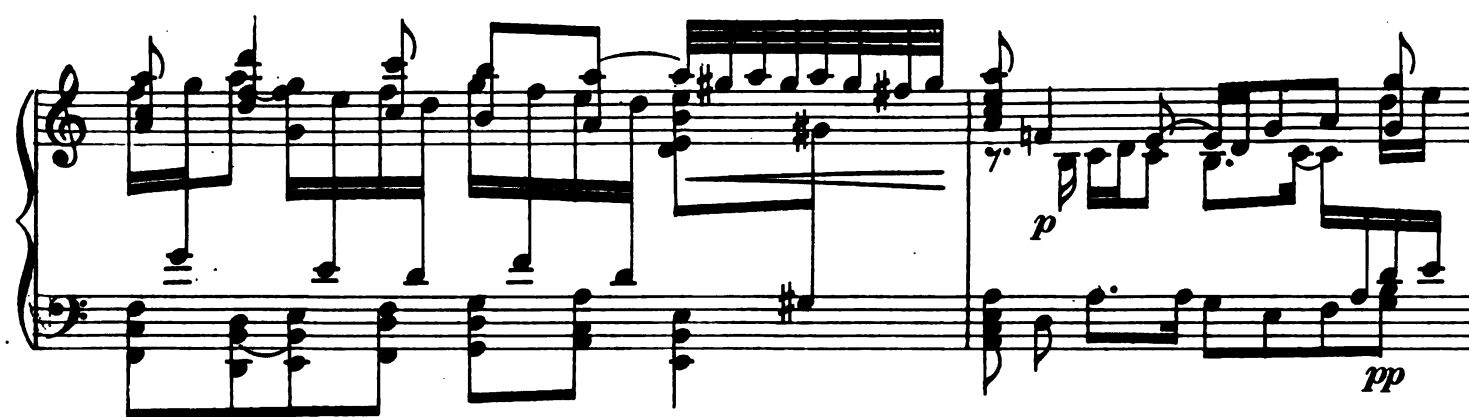
Third system of musical notation. The treble clef staff features a melodic line with a *pp molto legato* (pianissimo, very legato) marking. The bass clef staff has a *u.c.* (una corda) marking. The system concludes with a double bar line.



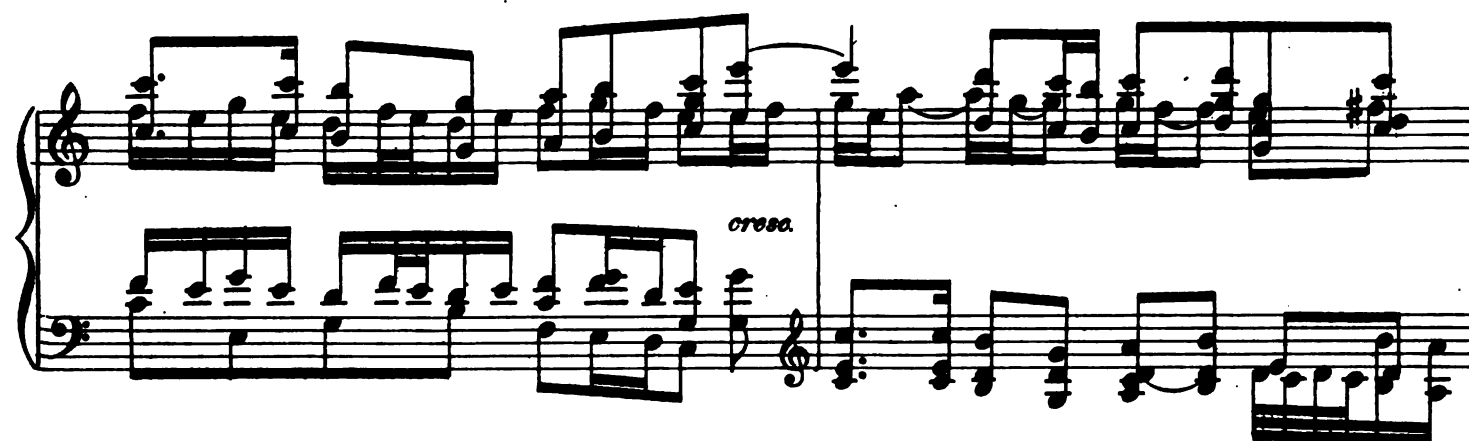
Fourth system of musical notation. The treble clef staff features a melodic line with a *mf* (mezzo-forte) marking. The bass clef staff provides a harmonic accompaniment. The system concludes with a double bar line.



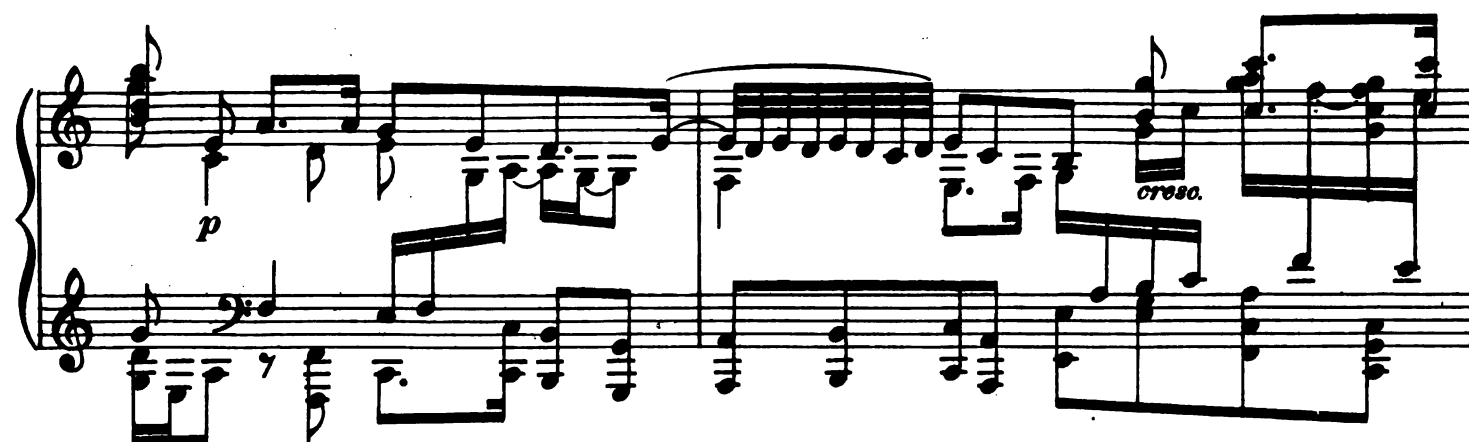
First system of musical notation. The treble staff begins with a melodic line marked *pp* (pianissimo) and *sempre molto legato* (always very legato). The bass staff provides a harmonic accompaniment. The system concludes with a *mf* (mezzo-forte) dynamic marking.



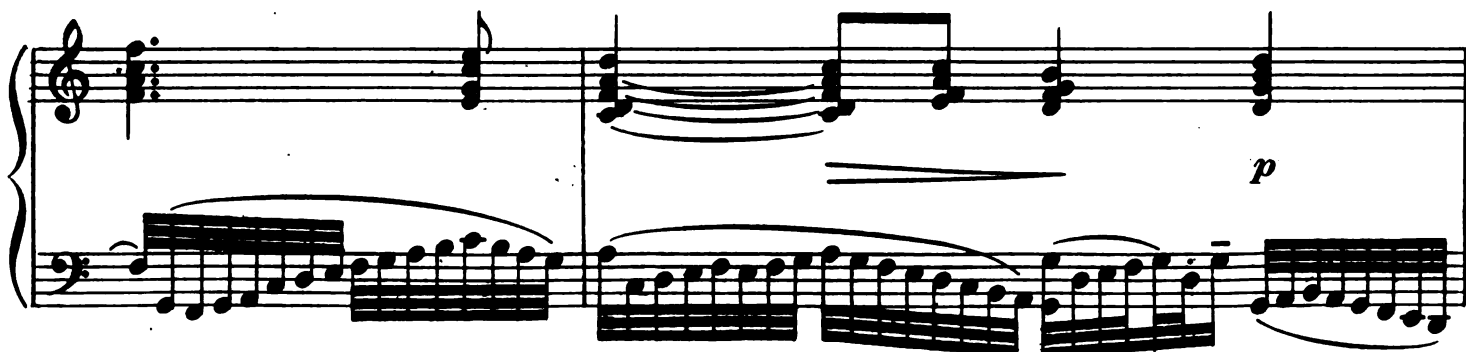
Second system of musical notation. The treble staff features a melodic line with a *p* (piano) dynamic marking. The bass staff continues the accompaniment, ending the system with a *pp* (pianissimo) dynamic marking.



Third system of musical notation. The treble staff contains a melodic line with a *cresc.* (crescendo) marking. The bass staff features a rhythmic accompaniment of eighth notes, also marked with a *cresc.* (crescendo) marking.



Fourth system of musical notation. The treble staff begins with a melodic line marked *p* (piano). The bass staff provides a harmonic accompaniment. The system concludes with a *cresc.* (crescendo) marking.



First system of musical notation. The right hand (treble clef) features a series of ascending eighth notes, with a slur over the first two measures and a crescendo marking (*cresc.*) above the third measure. The left hand (bass clef) plays a descending eighth-note pattern, also with a slur and a crescendo marking (*cresc.*) above the third measure. The system concludes with a double bar line.

Second system of musical notation. The right hand continues with ascending eighth notes, marked with a forte (*f*) dynamic. The left hand features a descending eighth-note pattern, marked with a forte (*f*) dynamic. The system includes measures numbered 13 and 14, and ends with a double bar line.

Third system of musical notation. The right hand continues with ascending eighth notes, marked with a forte (*f*) dynamic. The left hand features a descending eighth-note pattern, marked with a forte (*f*) dynamic. The system includes measure numbered 15, and ends with a double bar line.

Fourth system of musical notation. The right hand features a series of eighth notes, marked with a forte (*ff*) dynamic and a *molto rubato* marking. The left hand features a descending eighth-note pattern, marked with a forte (*ff*) dynamic. The system includes measures numbered 7 and 8, and ends with a double bar line.

Capriccio

on the cuckoo's call

GIROLAMO FRESCOBALDI
Arranged by Harold Bauer

Allegretto

Piano

p espressivo e tranquillo

cresc.

poco marcato

cresc.

p

espressivo

p

poco rit

p *pp*

rit *a tempo* ($\text{♩} = \text{♩}$)

p *dim.* *mp molto legato*

mf

dim. *p*

rit

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

System 1: The first system begins with a tempo marking *pp leggiero*. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth notes. A tempo change to $(\text{♩} = \text{♩})$ is indicated at the start.

System 2: The second system continues the melody and bass line. It includes a dynamic marking *f risoluto r.h.* (forte, resolute, right hand) and a tempo change to $(\text{♩} = \text{♩})$.

System 3: The third system features a more complex melody with many beamed sixteenth and thirty-second notes. The bass line continues with eighth notes.

System 4: The fourth system includes a dynamic marking *f giocoso* (forte, playful) and a tempo change to $(\text{♩} = \text{♩})$. The melody and bass line continue with intricate rhythmic patterns.

System 5: The fifth system concludes the piece with a final melody and bass line. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' and 'dim.'.

System 1: Treble clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a half note F#3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3. The system ends with a double bar line.

System 2: Treble clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a half note F#3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3. The system ends with a double bar line.

System 3: Treble clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a half note F#3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3. The system ends with a double bar line.

System 4: Treble clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a half note F#3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3. The system ends with a double bar line.

System 5: Treble clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a half note F#3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3. The system ends with a double bar line.

(♩ = ♩)

mf sostenuto

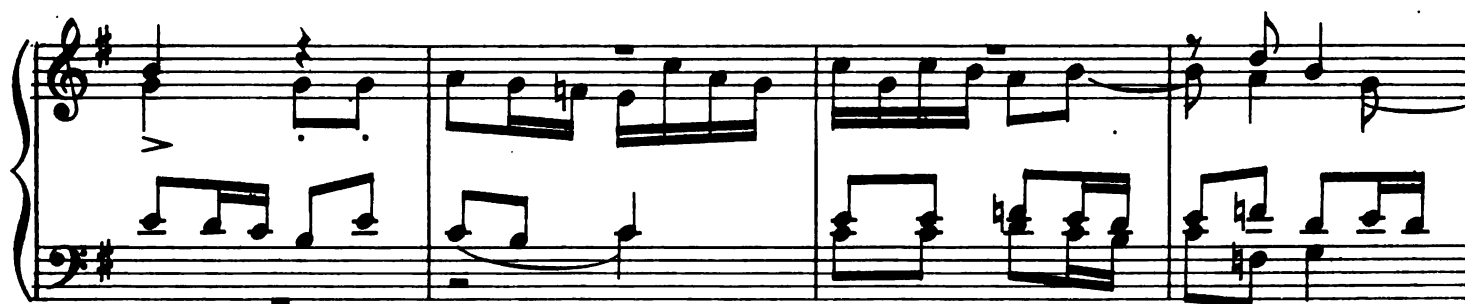
pp

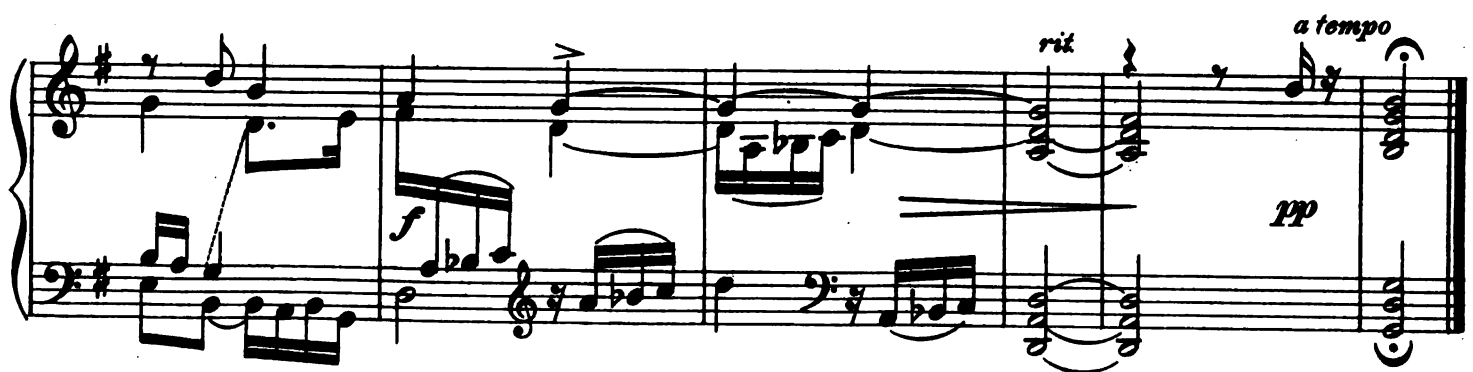
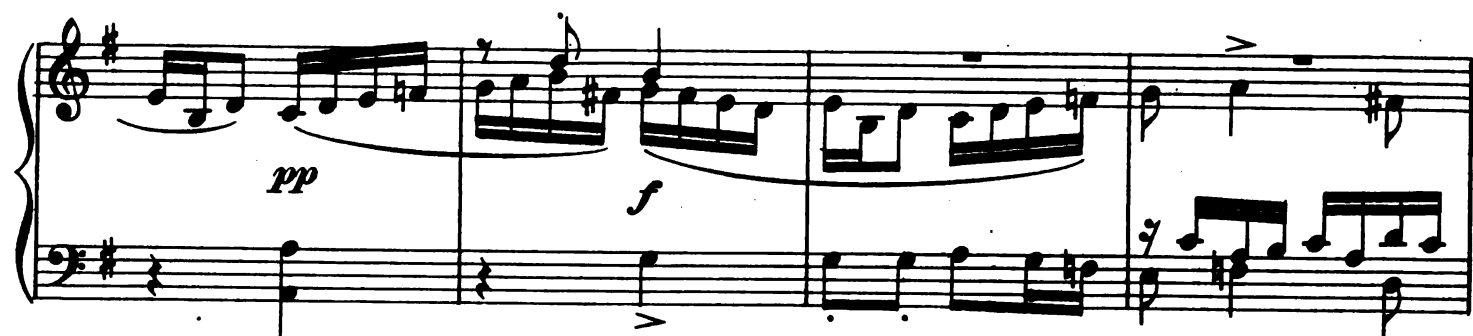
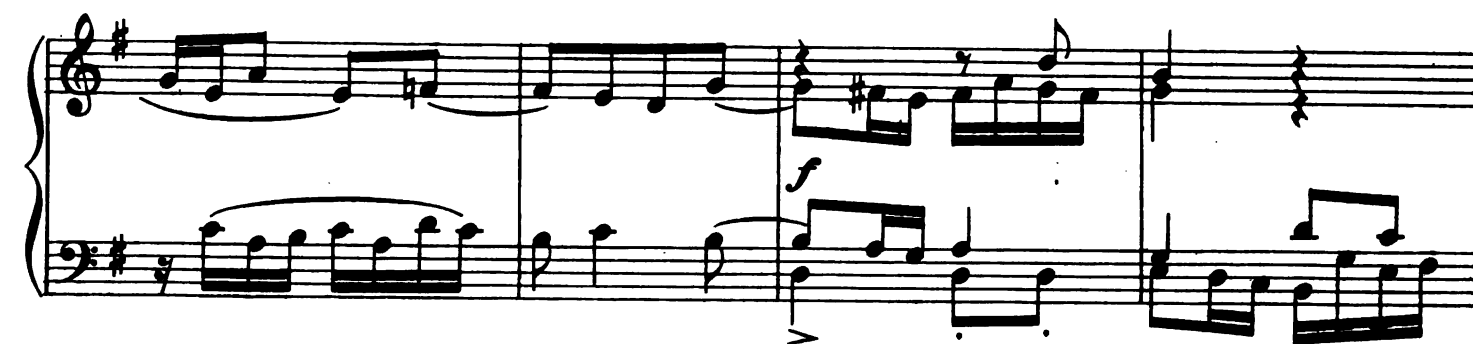
pp

pp

pp

f sempre con brio





Nachspiel

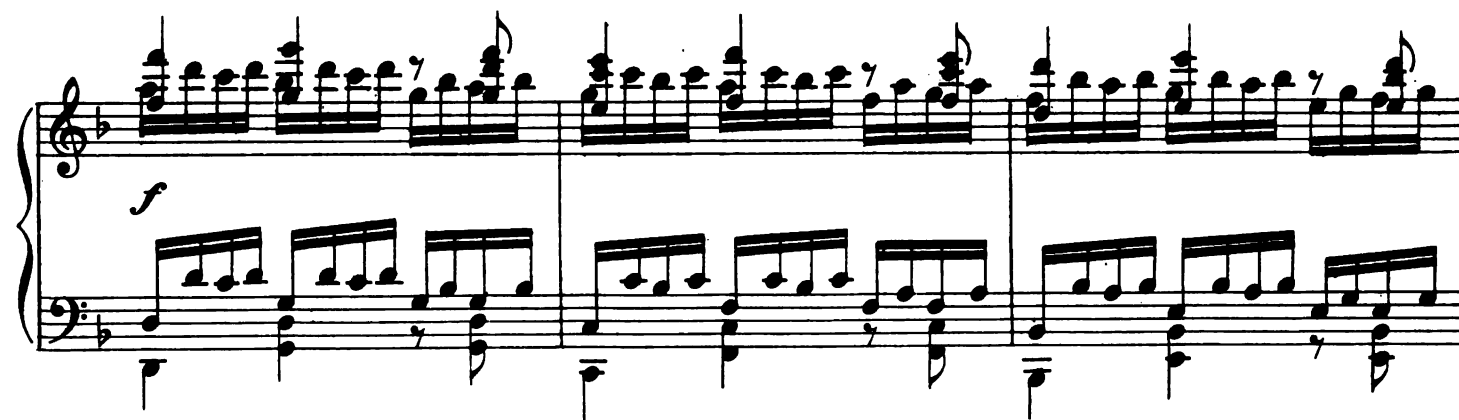
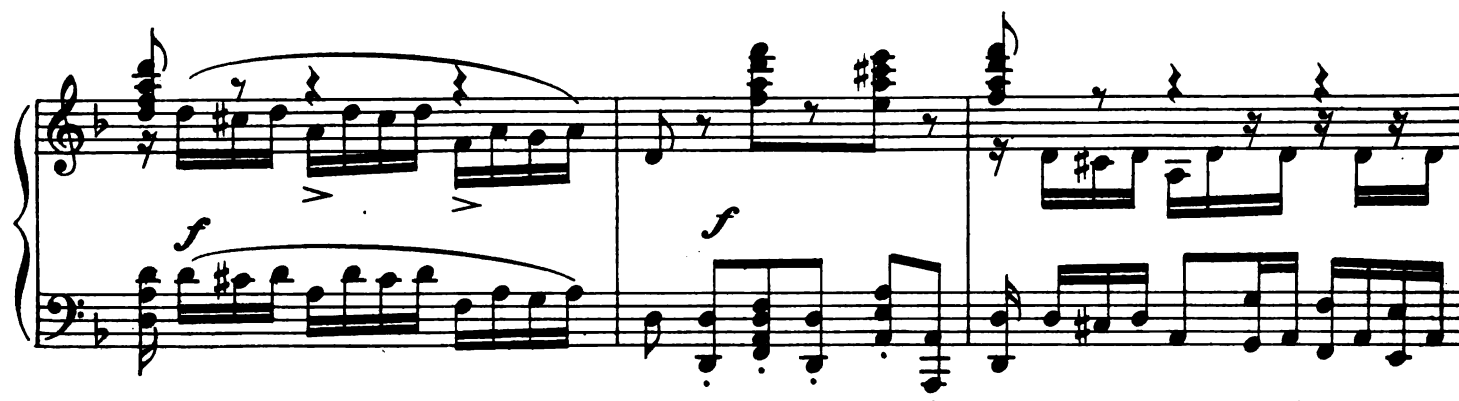
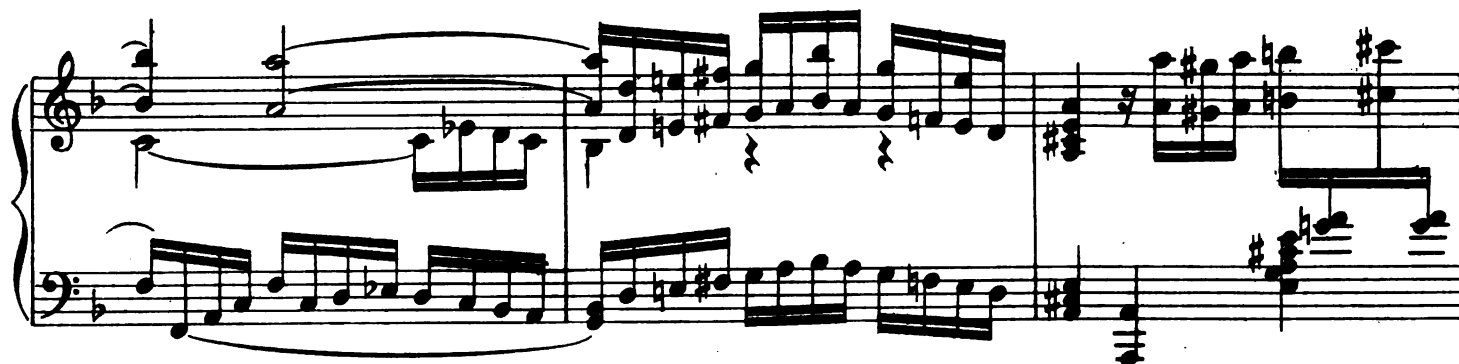
(Postlude)

JOHANN CHRISTIAN KITTEL
Arranged by Harold Bauer

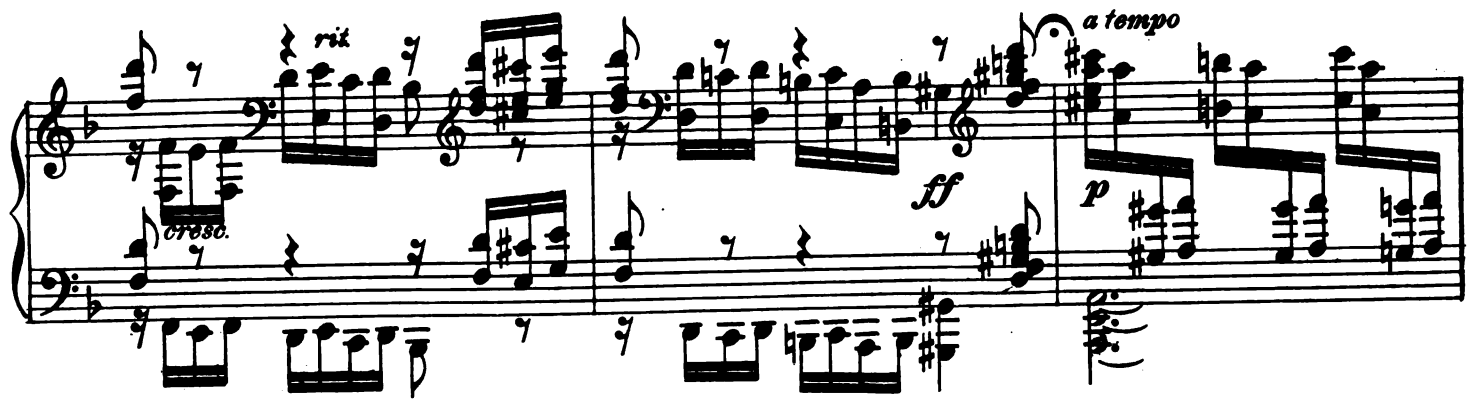
Allegro con fuoco

Piano

ff



This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The first system shows a complex rhythmic pattern with many beamed notes. The second system features a large slur over a series of notes in the treble staff. The third system has a more sparse arrangement with many rests. The fourth system includes a 'p' (piano) dynamic marking. The fifth system has a 'f' (forte) dynamic marking. The sixth system continues the complex rhythmic patterns. The page is numbered '24' in the top left corner.



First system of musical notation. The treble staff begins with a *rit* (ritardando) marking and a *cresc.* (crescendo) marking. The bass staff has a *ff* (fortissimo) marking. The system concludes with a *p* (piano) marking and a *a tempo* marking.



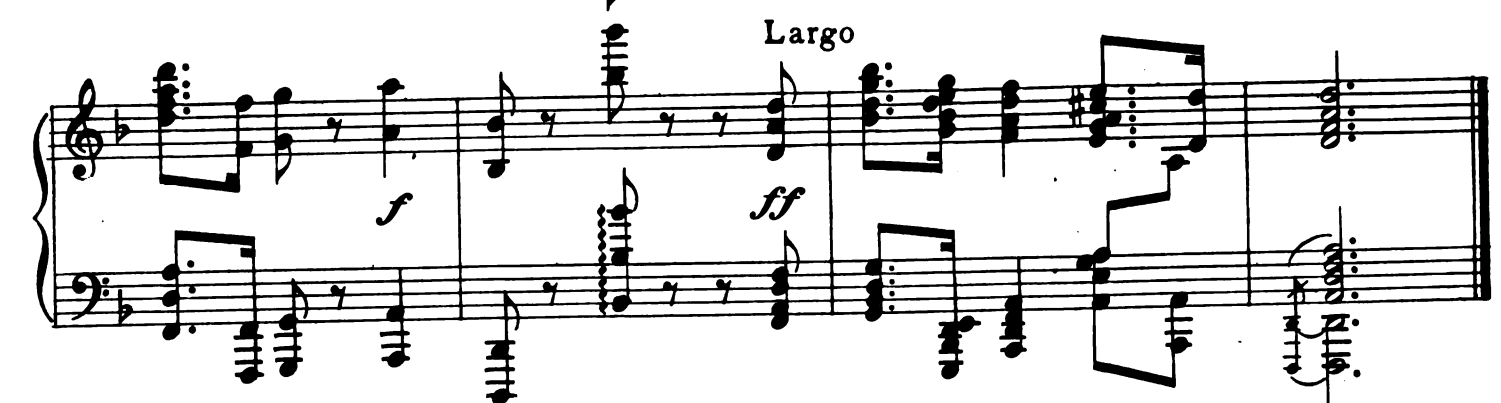
Second system of musical notation, continuing the piece with complex chordal textures in both staves.



Third system of musical notation, featuring dense harmonic structures and chromatic movement.



Fourth system of musical notation, showing a continuation of the complex textures with a *ff* marking in the final measure.



Fifth system of musical notation, marked *Largo* (slowly). It features a *ff* marking and concludes with a double bar line.

Air varié

JOHANN MATTHESON
Arranged by Harold Bauer

Allegretto molto moderato

Piano

p espressivo

pp

mf

cresc.





Allegro moderato

29

The musical score is written for piano and consists of five systems. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Allegro moderato'. The first system begins with a piano (*pp*) dynamic. The right hand features chords and melodic fragments, while the left hand plays a steady eighth-note accompaniment. The second system includes the instruction 'sempre staccato' under the left hand and a mezzo-forte (*mf*) dynamic in the right hand. The third system continues the pattern. The fourth system introduces a piano (*p*) dynamic in the right hand. The fifth system concludes the page with sustained chords in the right hand and a final eighth-note run in the left hand.

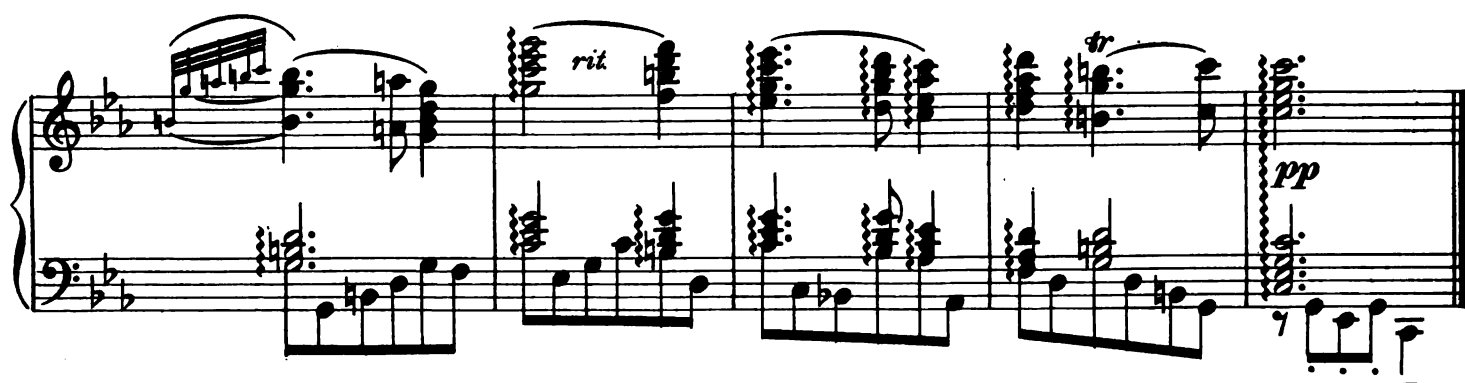
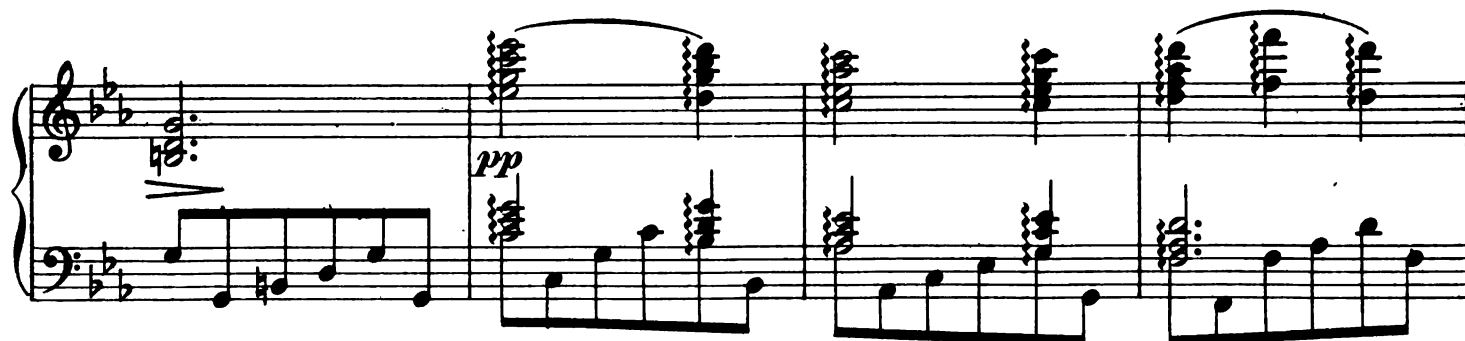
A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a melody of eighth and sixteenth notes. The voice part is in the upper register, featuring a melody of eighth and sixteenth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures. The first measure contains the piano introduction and the first line of the voice melody. The second measure contains the second line of the voice melody. The third measure contains the third line of the voice melody. The fourth measure contains the fourth line of the voice melody and the piano accompaniment.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a melody with a descending line in the first measure, followed by a series of chords and a final chord. The voice part features a melody with a descending line in the first measure, followed by a series of chords and a final chord. The score is written on a grand staff with a treble clef and a bass clef. The piano part is written on the left staff, and the voice part is written on the right staff. The score is written in a standard musical notation style with notes, rests, and bar lines. The piano part includes a series of chords and a final chord. The voice part includes a series of chords and a final chord. The score is written in a standard musical notation style with notes, rests, and bar lines.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent arpeggiated figure in the right hand and a more rhythmic bass line in the left hand. The melody is simple and catchy, with a clear refrain. The score is presented in a clean, black-and-white format.

[illegible]

A musical score for a piano piece. The score is written on two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Andante'. The score consists of four measures. The first measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The second measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The third measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The fourth measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The score is marked with a 'mf' (mezzo-forte) dynamic.



Minuet

JOHANN MATTHESON
Arranged by Harold Bauer

Allegro moderato

Piano

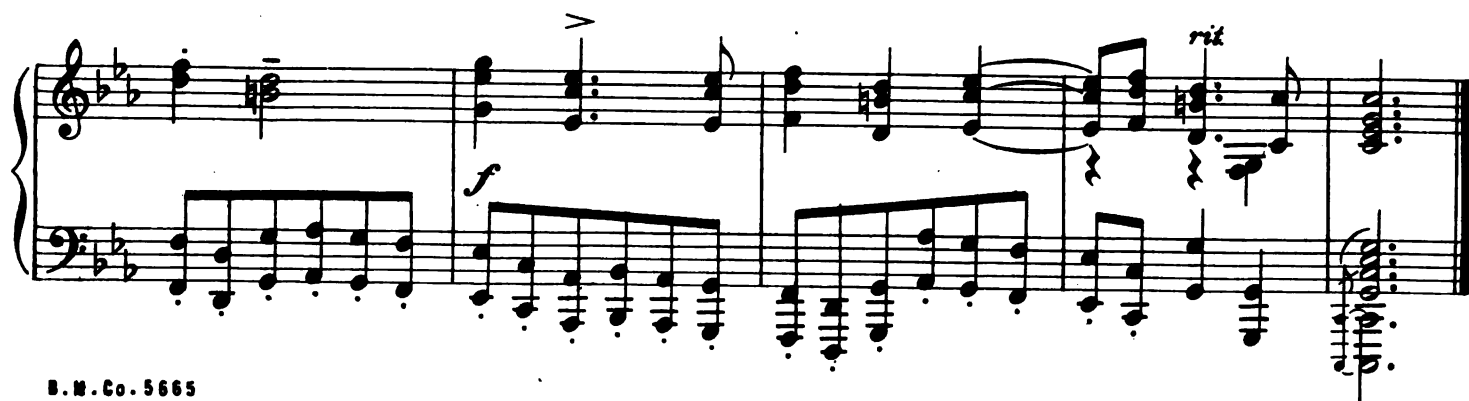
p *cresc.* *f*

p *p* *cresc.*

f *p* *p espressivo*

p *p espressivo*





Sarabande

GOTTLIEB MUFFAT
Arranged by Harold Bauer

Andante sostenuto

Piano

The musical score is written for piano and consists of five systems of music. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked "Andante sostenuto".

System 1: The first system begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth notes, while the left hand provides a steady bass line. The phrase "espressivo e legato" is written above the right hand.

System 2: The second system continues the piece, featuring a crescendo (*cresc.*) marking. The right hand has a series of chords and eighth notes, while the left hand provides a steady bass line.

System 3: The third system begins with a piano (*p*) dynamic, followed by a mezzo-piano (*mp*) dynamic. The right hand features a series of chords and eighth notes, while the left hand provides a steady bass line.

System 4: The fourth system continues the piece, featuring a crescendo (*cresc.*) marking. The right hand has a series of chords and eighth notes, while the left hand provides a steady bass line.

System 5: The fifth system begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The right hand features a series of chords and eighth notes, while the left hand provides a steady bass line. The phrase "l.h." is written below the left hand.

This page contains five systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and chords. Dynamic markings are present throughout the piece, including *cresc.* (crescendo), *f* (forte), and *p* (piano). The first system shows a steady flow of chords and moving lines. The second system introduces a crescendo marking. The third system features a piano (*p*) marking and a more complex rhythmic pattern in the right hand. The fourth system includes another crescendo marking and a forte (*f*) marking. The fifth system concludes with a forte (*f*) marking and a final chord.

This page of musical notation consists of six systems of staves, each containing a treble and bass staff joined by a brace. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *dim.*, *p*, *cresc.*, *f*, *pp*, and *rit*. The piece concludes with a double bar line and repeat dots.

dim. *p* *cresc.*

p

cresc. *f* *p*

pp *rit*

Fughetta

GOTTLIEB MUFFAT
Arranged by Harold Bauer

Allegro vivace

Piano *mf*

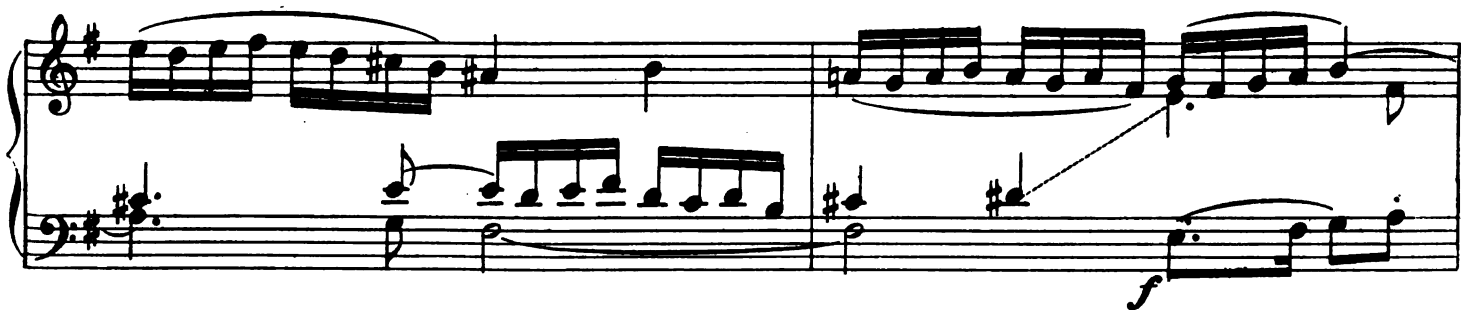
tr.

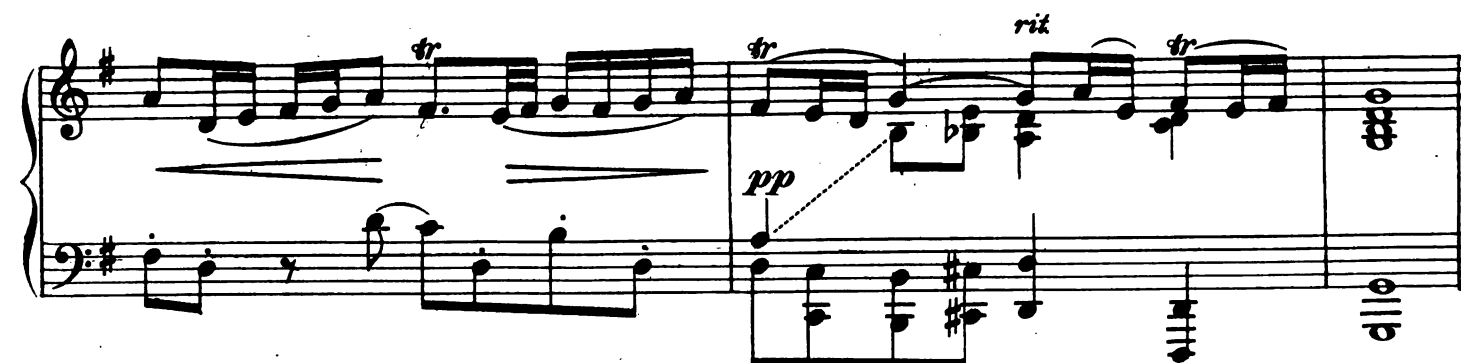
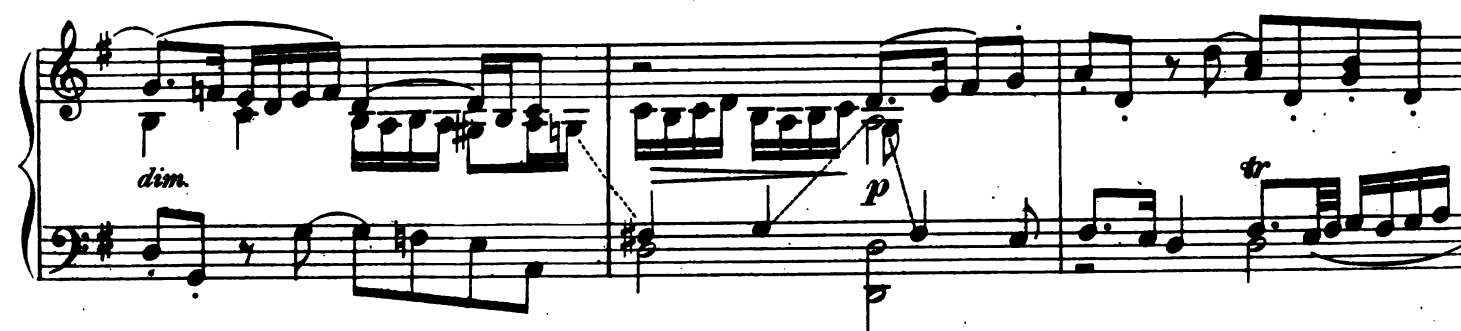
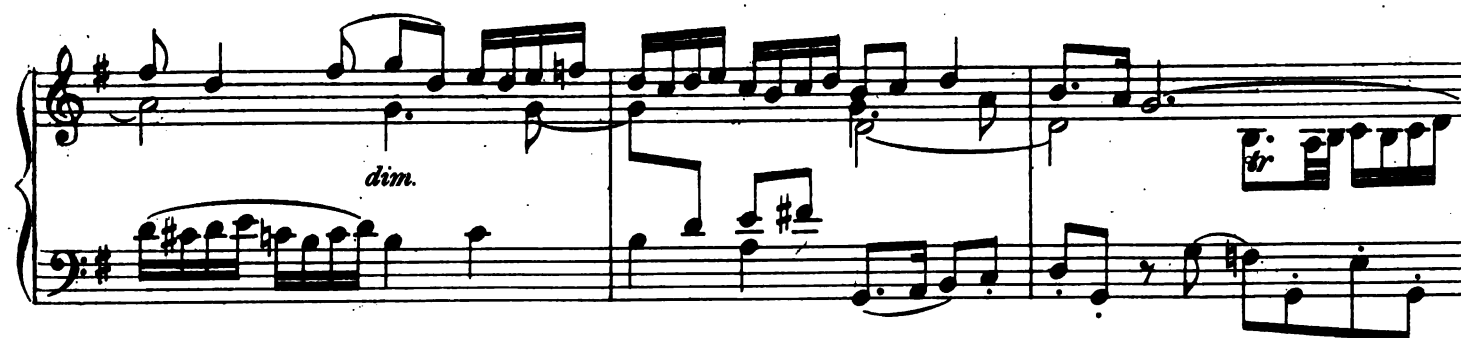
tr.

tr.

dim.

p





Minuet

JOHANN SCHOBERT.
Arranged by Harold Bauer

Allegro moderato

Piano

p *ma ben marcato*

mf

p

mf

This page of musical notation is for a piano piece, consisting of six systems of staves. The key signature is B-flat major (two flats). The notation includes various musical elements:

- System 1:** Features a forte (*f*) dynamic. The right hand has a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment.
- System 2:** Includes a piano (*p*) and expressive (*espressivo*) marking. The right hand has trills (*tr*) and slurs. The left hand continues with a steady accompaniment.
- System 3:** Shows triplet markings (*3*) in the right hand. The left hand has a more active accompaniment with slurs.
- System 4:** Features a piano (*p*) dynamic. The right hand has complex chordal textures and trills. The left hand has a more active accompaniment.
- System 5:** Includes a forte (*f*) dynamic. The right hand has a melodic line with slurs and ties. The left hand provides a rhythmic accompaniment.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, using a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the right hand, using a treble clef. The lyrics are written below the piano part. The score consists of five measures. The first measure has a double bar line and a repeat sign. The second measure has a double bar line and a repeat sign. The third measure has a double bar line and a repeat sign. The fourth measure has a double bar line and a repeat sign. The fifth measure has a double bar line and a repeat sign.

A musical score for a piano piece titled "The Song of the Lark". The score is written for two staves, Treble and Bass, in a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The piece begins with a piano (*p*) dynamic marking. The melody is primarily in the Treble staff, featuring a series of chords and single notes, with a prominent trill in the final measure. The Bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a fermata over the final chord in the Treble staff.

The first system of the musical score for 'The Song of the Lark' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half rest, followed by a quarter note G4, an eighth note A4, and a quarter note B-flat4. This is followed by a half note A4, a quarter note G4, and a half note F4. The lower staff is in bass clef with the same key signature. It begins with a half rest, followed by a quarter note D3, a half note C3, and a quarter note B2. This is followed by a half note A2, a quarter note G2, and a half note F2. The system concludes with a double bar line.

The musical score is written for piano and consists of five systems of staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

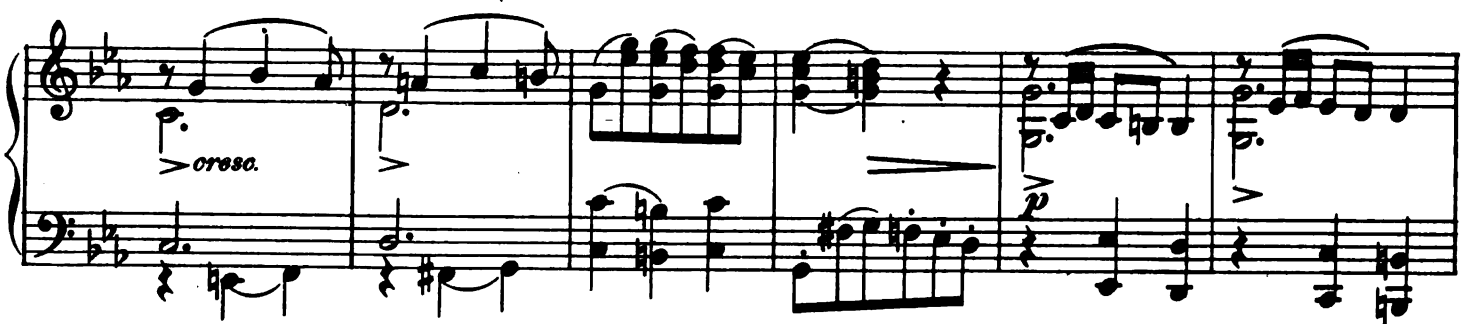
System 1: The first system features a treble and bass staff. The treble staff begins with a series of eighth notes, followed by a slur over a group of notes. The bass staff has a few notes and rests. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

System 2: The second system continues the melody in the treble staff, with a slur over a group of notes. The bass staff has a few notes and rests. Dynamic markings include *mf* and *cresc.* (crescendo).

System 3: The third system features a treble and bass staff. The treble staff begins with a series of eighth notes, followed by a slur over a group of notes. The bass staff has a few notes and rests. Dynamic markings include *p* (piano) and *espressivo* (expressive).

System 4: The fourth system continues the melody in the treble staff, with a slur over a group of notes. The bass staff has a few notes and rests. Dynamic markings include *p* and *cresc.*

System 5: The fifth system features a treble and bass staff. The treble staff begins with a series of eighth notes, followed by a slur over a group of notes. The bass staff has a few notes and rests. Dynamic markings include *mf* and *cresc.*



This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *p espressivo* (piano, expressive). Articulation is marked with *tr* (trill) and *trm* (trill mordent). Phrasing is indicated by slurs and breath marks. The first system begins with a *p* dynamic. The second system begins with a *mf* dynamic. The third system begins with a *p espressivo* dynamic. The fourth system begins with a *mf* dynamic. The fifth system begins with a *p* dynamic, followed by a *f* dynamic, and ends with a *rit* (ritardando) marking. The notation is complex, with many beamed notes and slurs, suggesting a fast and technically demanding piece.

Capriccio

47

*Allegretto scherzando*JOHANN SCHOBERT
Arranged by Harold Bauer

Piano

The musical score is written for piano and consists of six systems of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked *Allegretto scherzando*. The score includes various musical notations such as triplets, trills, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte). The score is arranged by Harold Bauer and is a transcription of Johann Schobert's original work.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical elements:

- System 1:** Starts with a forte (*f*) dynamic. The right hand features a triplet of eighth notes, followed by a melodic line with a slur. The left hand has a triplet of eighth notes and a bass line with a slur.
- System 2:** Continues the melodic and harmonic development. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes and a bass line with a slur.
- System 3:** Features a forte (*f*) dynamic. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes and a bass line with a slur.
- System 4:** Starts with a piano (*p*) dynamic. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes and a bass line with a slur.
- System 5:** Features a piano (*pp*) dynamic. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes and a bass line with a slur.
- System 6:** Features a piano (*p*) dynamic. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes and a bass line with a slur.

Other markings include *cresc.* (crescendo), *tr* (trill), and various slurs and articulation marks.

First system of musical notation. Treble and bass staves. Treble staff features triplet eighth notes and sixteenth notes. Bass staff features eighth notes and quarter notes. Dynamics include *poco rit*, *fp*, and *a tempo*. A *p* dynamic is marked in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff features triplet eighth notes and sixteenth notes. Bass staff features eighth notes and quarter notes. A *cresc.* dynamic is marked in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features triplet eighth notes and sixteenth notes. Bass staff features eighth notes and quarter notes. Dynamics include *pp* and *cresc.*

Fourth system of musical notation. Treble and bass staves. Treble staff features triplet eighth notes and sixteenth notes. Bass staff features eighth notes and quarter notes. Dynamics include *pp* and *cresc.*

Fifth system of musical notation. Treble and bass staves. Treble staff features triplet eighth notes and sixteenth notes. Bass staff features eighth notes and quarter notes. Dynamics include *pp* and *f*.

Sixth system of musical notation. Treble and bass staves. Treble staff features triplet eighth notes and sixteenth notes. Bass staff features eighth notes and quarter notes. Dynamics include *pp* and *poco rit*.

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